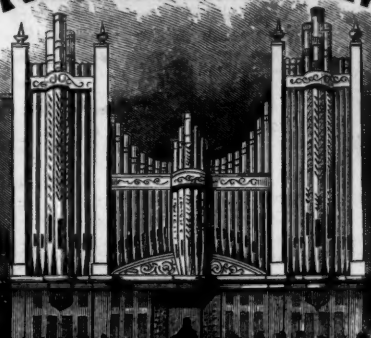


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A Monthly Record

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## From Sunday-school to Choir.

The difficulty of getting good recruits for the choir is one that many choirmasters have to contend with. The treble and alto parts especially are often weakened by members resigning their office, and unless others are ready to fill the gap, the choir singing suffers. Fresh young voices are badly wanted, but are not forthcoming. Many of the young people belonging to the well-to-do families of the congregation are either otherwise engaged, or consider it *infra dig.* to belong to the choir, so there is but little chance of obtaining assistance in that direction. These, however, are the very persons who are most competent and ought to be the most willing to undertake the duties. They are musically educated, are supposed to have an interest in the church, and have leisure to devote to the work. It is a matter of profound regret that so few of them assist in the psalmody.

Under such circumstances, a choirmaster will do well to turn his attention to the Sunday-school. In these days of advanced education, children in the board schools are taught to sing, not by ear only, but happily by note and with proper expression. Many of these children are perfectly able to sing an ordinary psalm tune by sight. They should therefore be taken early into training with the view of their ultimately taking their places in the choir. As vacancies arise the best of them should be promoted.

Children's voices we admit are often squeaky and harsh, but if carefully trained and especially if mixed with matured and mellow voices, the effect is good. The notes of the older people give a foundation to the singing, but the sharp penetrating voices of the youngsters add brilliancy.

The kind of singing often heard in Sunday-schools means ruination to many of the sweet young voices. Instead of shouting at the top of their voice, which is in many instances considered the most satisfactory singing, they should be taught to sing artistically. It would be well therefore for the organist or choirmaster to have some control over the music of the Sunday-school. If this was arranged, not only would the children receive good musical instruction, but the school would become the nursery for the choir, and the difficulty of finding suitable recruits or substitutes for absentees would be overcome.

Sunday-school music in many churches has hitherto been left to take its chance. The London Sunday-school choir authorities have for years done excellent work in the metropolitan district. Every church throughout the country, however, in its own interest, should jealously watch the singing in the school, and should do all that it is possible to do to qualify the children to take their part in the music of the church.

THE *Christian World* says, "Music versus Sermons! Whenever these come into rivalry there is small doubt as to the relative attraction. The other day they performed in St. Paul's the oratorio of 'St. Paul.' Two hours before the time appointed every seat was occupied, while ordinary worshippers who sauntered down to the ordinary service were simply nowhere. Considering the inspiring effect of fine music as an aid to devotion, it is really a pity that an oratorio is not occasionally performed on Sunday evenings in big city churches. Once in fifty years, or thereabouts, the 'Messiah' is given in the Abbey. This happened just before Christmas, when a vast crowd thronged the building. We commend the idea to big churches with plenty of musical people in them, such as Dr. Allon's, Dr. Parker's, Mr. Guinness Rogers's, or Mr. Newman Hall's."

CHURCH music in America seems to be more appreciated than in England, judging by the salaries that are paid to organists and singers. For instance, it is reported that Dr. Lyman Abbott's salary at Plymouth Church is 6,500 dols., and the music costs 5,760 dols.

SEVERAL cases have occurred lately of clergymen trying to destroy the friendly feeling existing among musicians which prompts them to assist each other. A clergyman in Gloucestershire spoke in very strong terms because his organist gave a recital in a neighbouring chapel. Another clergyman in Coventry objected to a Nonconformist helping in the choir of his church at a special musical service because he declined to wear a

surprise. The choir was largely made up of Non-conformists, who attended at the invitation of the organist; but the clergyman's conduct naturally gave them great offence. Clergymen, of all men, should encourage harmony and not promote discord.

DURING a very short visit to Scotland last month we were glad to find that interest in church music in all sections of the church there is rapidly increasing. Many congregations are now getting large organs. Altogether the outlook is most encouraging. An account of the music at several of the representative churches will shortly appear.

THE book of music for the Crystal Palace Festival on June 1st is now ready, and may be had (Old Notation or Sol-Fa) from the Hon. Sec., Mr. T. R. Croger, 114, Wood-street, E.C., price one shilling each. Choirs intending to take part in this festival should apply at once.

THE principal railway companies have agreed to convey members of the choir to the Crystal Palace Festival, on June 1st, on the following terms:—From stations not less than twenty miles from London, where there are excursion trains, the fare will be half the ordinary excursion fare; if there is no excursion, then the charge will be a single fare for the double journey, available for return on June 3rd. A certificate stating the number of persons travelling, and signed by the secretary of the Non-conformist Choir Union, to be presented to the station-master when the tickets are applied for. We hope many country choirs will avail themselves of this arrangement, and determine to take part in the festival.

THE first Choral Festival of the Northampton Choir Union took place on the 19th inst. A full report will appear next month.

## Hymn Phrasing.

By C. DARTON.

A QUESTION asked by a correspondent in a recent number of THE NONCONFORMIST MUSICAL JOURNAL confronts us with a difficult and important matter, which claims the consideration of all organists and choirs; namely, how to adapt hymns of irregular phrasing and accent to set tunes, the music being the same for each verse.

The question has primary reference to Newman's well-known hymn "Lead, kindly Light, amid the encircling gloom;" and no one who has attempted to give a thoughtful and suitable rendering of it, either in singing or accompaniment, will fail to recognise the special difficulty of the case.

Before venturing on a few suggestions as to its treatment, we may remark that this is probably one of many hymns which have of late years found a place in our church hymnals, which were not originally intended for musical setting, or at least not designed to be sung

by a congregation to a fixed, unvarying tune. Such hymns, while often susceptible of effective setting as solos or choruses in which each verse can be separately treated, do not generally succeed well when sung to ordinary hymn-tunes.

This is not always the case, however. Keble's "Christian Year" was not composed with the view of being sung in church to set tunes, and yet portions of the poems on "Morning" and "Evening" have been found to be most suitable for this purpose, and are included in all modern hymnals. But usually poems intended primarily for reading are not well adapted for singing. The fact is that variations of accent and phrasing are introduced intentionally by writers to give more expression, and to avoid the monotony which results in reading very smoothly written poetry. But that which for reading may be an advantage becomes a source of perplexity when suitable musical treatment is required.

And, unfortunately, those who write hymns professedly for church use are sadly careless in this matter; whether from lack of musical feeling, or merely from non-appreciation, or disregard of the difficulties which arise from such irregularities, it is hard to say. It would certainly be a great step towards intelligent singing in our churches if the writers of hymns were as careful with the form of phrase and accent as they usually are with the grammar, diction, and general composition of their verses, when these are intended to be sung by large masses of voices.

If we take up any hymnal we shall not have to seek far for specimens of false accent and involved phrasing; such difficulties, greater or less, meet us on almost every page. And it frequently happens that when a tune has been found to fit the first verse of a hymn, other verses are quite dislocated if the attempt be made to sing them to the same tune. No composer of tunes can prevent this; the fault lies with the hymn-writers.

The hymn alluded to at the beginning of this paper is, no doubt, one of the most difficult cases in our hymn-books, and we may safely begin any suggestions as to its treatment by admitting that it is simply impossible to give a thoroughly satisfactory rendering of each verse to the same music. Allowing for this, the first thing will of course be to select (if we are free to choose) the tune which will most easily adapt itself to the varying phrases, and then to do our best to modify and adjust the music to the words of each verse, bearing in mind that the hymn is the first consideration, and the tune secondary. There are, we fear, some singers, and possibly some organists, who adopt the opposite plan, thinking mainly of the tune, and letting the words take their chance. This is something like our grandfathers did with the old so-called "fugue" tunes, by which the hymn was treated (to use an expressive phrase we have met with) "as a saddle to ride the tune on"! This kind of Vandalism is unworthy of intelligent choirs, and is now, we trust, far from common.

Let us now take the second and third verses of this hymn, "Lead, kindly Light," and see how we can adjust the music of "Sandon" to it. We take "Sandon," however, not because it is the best for the purpose—for we do not think it is—but because the

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Sando

Ver. 2

Ver. 2

Ver. 2

Ver. 2

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Ver. 2

Ver. 2

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Ver. 2

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Ver. 2

Ver. 2

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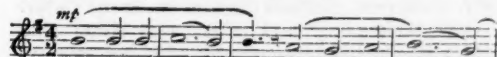
Ver. 2

Ver. 2

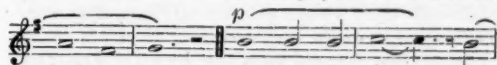
correspondent referred to mentioned it as the one he attempted. We may premise that the first verse will require but little management to make it suit, the tune, no doubt, having been composed expressly for that verse.

We give the second as well as the third verse, as it seems equally difficult to adapt. The melody only is here printed, and we have endeavoured to indicate our idea of its treatment by means of rests, phrase-marks, etc.

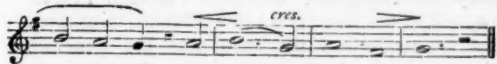
*Sandon.* "LEAD, KINDLY LIGHT."



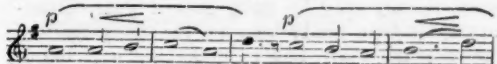
*Ver. 2.* I was not ev - er thus, nor pray'd that Thou Should'st



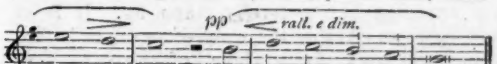
lead me on: I lov'd to choose and



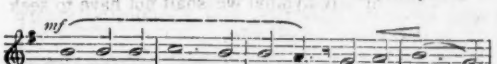
see my path; but now, Lead Thou me on:



I lov'd the gar - ish day, and, spite of fears, Pride



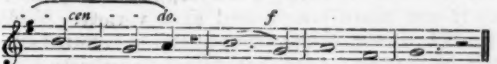
ruled my will; re - mem - ber not past years.



*Ver. 3.* So long Thy power hath blest me, sure it still Will



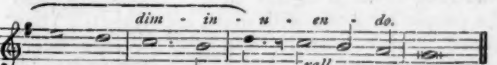
lead me on, O'er moor and fen, o'er



crag and tor - rent, till The night is gone,



And with the morn those an - gel fa - ces smile, Which



I have lov'd long since, and lost a - while.

In accompanying this the organist should be very careful to give the precise phrasing, making the pauses distinct though brief, and sustaining the tone well over the last notes of such lines as are closely connected with the next. By these means, and others of like kind, some approach to a satisfactory rendering may be given; although we must allow it is little better than a compromise, after all.

It would be only too easy to refer to other examples of well-known hymns in which the accents or phrasing are varied in such ways as to make it very difficult to give a pleasing and suitable rendering. Watts's hymn "Sweet is the work, my God, my King," has the dactylic rhythm in the first lines of verses 1 and 2; but the rest of these verses, and the whole of verses 3 and 4, are

purely iambic, whilst the last verse begins again with the dactyl. But this sort of variation is very common, and occurs in "Sun of my soul, Thou Saviour dear," "Jesus shall reign where'er the sun," and many other hymns of like kind. No little care and judgment are needed in selecting the best kind of tune for such hymns, and then by careful treatment to hide, as far as possible, the false accents which must occur.

If we turn to hymn No. 563 in the "Congregational Hymnal" we shall find a very awkward example of varied phrasing. The first verse runs thus:—

"Lord, let me pray; I know not how,  
Nor what to pray for; Thou must show;  
The darkest, feeblest, need the most  
The 'praying in the Holy Ghost.'"

The other verses are equally irregular both in accent and phrasing.

This is set to "Holly" in the "Hymnal," a tune of mixed rhythm, each line beginning with an accented note, and slurs frequently used in other places. The first line fits the words very well, but the second needs great care, as the phrase form of the tune is not at all in accordance with the words. In the third and fourth lines the accent falls heavily on the word "The." The tune can certainly not be said to fit any verse of the hymn in a reasonably satisfactory manner, and it is not too much to say that the hymn, like some others we could mention, though doubtless worse than most, is so constructed as to be really unfit for singing to a fixed metrical tune, and it would be better not to attempt it. Still, it is probable that such a hymn would go better to a more simply formed tune of iambic accent, as generally plain tunes can be more easily adapted to varied accents and phrasing than such as have a very decided style of their own.

Hymns in which a peculiar accent is used uniformly in each verse, as for instance, Barton's—

"Walk in the light! so shalt thou know  
That fellowship of love," etc.,

or Matson's—

"Teach me, O Lord, Thy holy way,  
And give me an obedient mind," etc.,

present no difficulty if a tune be found of similar rhythm. The hymn beginning—

"The roseate hues of early dawn,"

in which a change of rhythm is made at the same place in each verse, and has suggested the pretty tune "Castle Rising," may be mentioned as a pleasing example of varied accents used in an effective and practicable manner.

It is unnecessary to pursue this subject further. An organist has need to carefully study every hymn of irregular construction, and drill his choir in the best method that he can devise, to give a rendering as complete and expressive as possible. Such a rendering, fully carried out, becomes a true work of art, as well as an act of worship, and is well worth all the thought and care expended. We fear, however, that some of our choirs consider such practice unnecessary and uninteresting. But not until such methods are fairly adopted, and their importance felt by our choirs and congregations, shall we at all attain the ideal of psalmody.

## Music at Regent's Square Presbyterian Church.



REGENT'S SQUARE CHURCH has long had the reputation of having exceedingly good singing, constant and careful attention having been paid to this part of the services. Mr. Proudman was formerly the precentor, and during his term of office exercised a very beneficial influence on the psalmody. On his retirement, about five years ago, Mr. H. L. Fulkerson (whose likeness we give above) was appointed to succeed him, and it is evident that the music has not in any way suffered by the change. Mr. Fulkerson is an American, and was the tenor in a professional quartette in a church in Cleveland. On coming to England he studied music under the best professors at the Royal Academy, making singing his chief study. He has a sweet and very sympathetic tenor voice, which he uses with good taste, and which therefore fits him to fill the important office of precentor in a large church.

Regent's-square Church is well adapted for congregational singing. It is lofty, and free from all obstacles which interrupt the sound. The seats are also well arranged: those at the back of the church are raised considerably above the others, and gradually slope to those in the centre; those under the gallery also face the centre, instead of directly facing the pulpit end. There is consequently a concentration of the voices which is quite unusual.

Our visit to the church was paid on the last Sunday of the year, and owing to various circumstances, the music was not up to its usual standard.

Being Christmas-time, many of the people were absent; and like many another flock without a shepherd, some of the sheep were wandering from place to place till another pastor was appointed. The late minister, Dr. Dykes, was preaching in a neighbouring church upon this particular Sunday morning, and this no doubt attracted many who were affectionately attached to him. There was, however, a very fair congregation, and if we may venture to judge by appearances, they were certainly of the well-to-do class.

Mr. Fulkerson occupies the seat under the pulpit in the "table pew," and in stalls on either side of him sit the choir, consisting of about twenty-five ladies and gentlemen. They are all amateurs, and though their voices are not brilliant, they sustain the singing with precision.

The service opened with the hymn "For Thy mercy and Thy grace," which in "Church Praise" (the book in use here) is set to "Gibbons," but it was soon apparent that the tune was not generally known. As the tune is only set to this particular hymn, it can only be sung once a year, consequently it was really new to the congregation. The choir did their best to make it "go," but it was not till the seventh verse was reached that it was anything like generally taken up. It is at such times as this that the want of an organ is felt. It is hard work for a choir of thirty to pull along a congregation of many hundreds. An organ would have no difficulty, and would do it more quickly and more effectively.

Then we had one of those quaint paraphrases of the Psalms, Psalm xc., and this was sung to Soaper's chant in A. It was rendered very well indeed, but it grated upon our ears to hear a C.M. hymn chanted. But for this chant, the musical service consisted of nothing but hymn-tunes, so possibly it was heartily welcomed as a variety. We should, however, like to hear something better than that, an anthem for instance, by way of variety.

Before the sermon the favourite hymn—

"There came a little Child to earth,  
Long ago,"

was sung to the irregular tune "Bethlehem," and the people sang this with much enjoyment. They joined in very heartily, observed the expression-marks most carefully, and had no difficulty with the variations of the notes to suit the accent of the words.

After the sermon, Dr. How's hymn "Winter reigneth o'er the land" was sung to "Clarence," arranged by Arthur Sullivan. The four first verses, in the minor key, were beautifully sung, the observance of light and shade being most commendable. There was, however, almost a total collapse on the part of the congregation at the fifth verse, where the change to the major key occurred. They could not understand it. Many ceased singing altogether, and others who kept on were altogether wrong, and continued so to the end. Again we said, "Oh for an organ to put this right!"

It is the custom here to have two hymns after the sermon, and upon this occasion the second one

was "Ye servants of the Lord," and the tune "St. Michael." This went with great spirit, and showed that the congregation can send forth a great volume of sound if they have a tune they know.

As a specimen of unaccompanied singing the music at Regent's-square is certainly good. It would, however, be very much better if accompanied by an organ. At present it is somewhat heavy and dull, but if instrumentally supported it would go with much more swing. Moreover, it is probably the absence of an organ that makes it necessary to keep the musical service so very plain. Even in Scotland the prejudice against instrumental aid is now dying out, and in London almost all the Presbyterian churches have organs. We hope, therefore, that the Regent's-square congregation will follow the example. With a good organ, and Mr. Fulkerson as precentor, there is no reason why the music should not be as good as at any other church in London.

### A Musician's Holiday Notes.

As my musical duties as organist and choirmaster keep me rather closely employed during the year, I make it a rule to visit as many places as possible during my holidays. I find the variety or change beneficial in some respects, and I gain experience, and in some cases useful information.

In giving my notes I shall omit the names of places, etc., etc. The day succeeding our arrival at a sea-side resort being Sunday, we were out in good time, and walked about inhaling the exhilarating sea breeze until the hour for service drew near. Having fixed upon a place of worship, we directed our course towards it, and were duly shown to comfortable seats by an attendant. The chapel is in the semi-Italian style so much in favour with the various branches of Methodists, particularly in country places. There is a rather sweet-toned two-manual organ, of about fifteen stops, in a kind of recessed orchestra behind the platform rostrum. A few minutes before the time for service the organist made his appearance, and played a prelude which I failed to recognise. His efforts do not call for favourable comment. The choir took their places with what I thought a considerable amount of confidence or ostentation. The appearance of the minister—a good-looking, elderly man—brought the voluntary to a close. Service was commenced by a hymn, sung to the tune known as "Elevation." The organist played it over in good *tempo*, I thought, but evidently not in accordance with the ideas of a pompous-looking individual who occupied a conspicuous position, with a music-stand in front of him. He was apparently the choirmaster. Without the slightest intimation, he commenced singing the melody at something approaching double the speed the tune was played over. The organist seemed unaware for a time of the change of *tempo*. The consequence was we were in a state of chaos, and I was troubled with that unpleasant sensation of something like a movement about the roots of my hair. However, to my great relief, matters were ultimately righted by the

organist making a rush forward, and overtaking the choir. The tune was much too fast, and utterly lacking in good taste and devotional feeling. The remaining acts of praise consisted of three hymns and a chant, chiefly characterised by power, rather than refinement. The choir is a mixed one, occupying a very prominent position. This is not altogether an advantage, as the facial expression of some of the members is almost too much for one's risible faculties at times. The too free use of the aspirate was painfully evident both in the choir and pulpit. The service was concluded by the organist playing, in the most staccato manner, Avison's "Sound the loud timbrel." Taken altogether, we had not a good time, and I hope the next visit will be under more favourable conditions. The choirmaster sits too far away from the organist. Had he been nearer, a word of warning would have obviated the painful circumstance I have alluded to.

In the evening we decided to attend one of the Established churches. We arrived there in ample time, and occupied seats in a good position for seeing and hearing. The church is a large one, and well attended. The vicar is of commanding voice and presence, and above the average in preaching power. The service is what is known as "Low," the psalms and responses being monotonous. The choir is a mixed one, and does not call for special remark. The organ is by a provincial builder, and occupies a chamber on the south side of the chancel. There are about thirty sounding stops, on three manuals and pedals. The swell and solo organs are enclosed. The voicing is generally good, the Vox Humana being particularly fine in quality. The lower notes of the open pedal stop are very effective, but as the organist generally pedals as it is written, throughout the service, we only heard some of the heavy, deep notes occasionally. The organist is a Mus. Bac., and played in his robe and hood, which he will doubtless find rather warm in summer. He played Batiste's Andante in G for the opening voluntary. During the collection he gave us Delbruck's "Berceuse," but did not adhere to the registering on the copy. For the last hymn we had Smart's beautiful tune to "Hark! hark, my soul." I did not recognise the concluding voluntary. Here everything was done decently and in order, and we much preferred it to our morning's experience.

The following Sunday morning we again elected to go to chapel. The one we went to is a neat place, in the Gothic style. We were conducted to a pew in a favourable position for the service. The seats are all free, and there is an offertory at each service. The organ stands in a recessed gallery behind the pulpit. It is of indifferent design, a poor example of the art of voicing, and sadly deficient in pedal power. There are three manuals, and about twenty-five or six sounding stops. The hour for service having arrived, a lady took her place at the console and commenced to play. I did not recognise the piece, but was rather astonished with the registering—the "Voix Celestes" with "Double" and tremulant. The melody was played as a separate part, the chords for the left hand being simply a muddle, owing to the sixteen-foot stop being too thick for the requisite distinctness of the accompaniment.

The service here is extremely plain, the praise portion being confined to four hymns. They formerly chanted, but discontinued it some years ago. They use Mr. Horder's hymn-book here, and the attention to the marks of expression is fairly good. There is very little variety in playing over the tunes, the organist almost invariably using the swell Diapasons (with Double) and Principal.

We had some unique registering during the voluntary played while the collection was being taken. The melody was given on a loudly voiced Clarionet, accompanied on the Vox Humana, without change throughout. It grew really painful to me. But to show how tastes differ, I met a person during the week who attends there, and the conversation turning to musical matters, I mentioned the circumstance, and he said he thought "it sounded lovely." The sermon was good, but the service as a whole is bald to the last degree. I did not know the concluding voluntary, but I have heard Jackson's "Te Deum" in F made use of in this chapel for a postlude! The choir is mixed here also; there are a few boys, one or two of whom succeeded in making themselves heard down below.

Being rather disappointed again with our morning's experience, we decided to visit another of the Established churches in the evening. This proved to be a somewhat imposing structure, quite modern, and neatly decorated. We had a good view of the chancel. The organ is in a chancel chamber, and practically smothered. One opening is packed up with "dummy" pipes. The arch opening into the chancel is a little better, but for some reason they have erected an ornamental screen, filled in with glass, between the choir and organ. This also serves to prevent the egress of sound. The organ is a three-manual, of about thirtysounding stops. The tone is sweet, but quite below the requisite scale and power for so large a building, particularly when the confined position of the organ is taken into consideration. The organist commenced his voluntary, which was a slow movement from one of Beethoven's works. Unfortunately, time would not allow him to play it through. There was a large congregation, and I was much struck with the vastly superior order of service as compared with our morning's experience. The full and hearty responses of the people were very impressive. The canticles and psalms were sung, but the organist behind his screen failed to impart sufficient colour to the praise portions. Perhaps he is unable to hear the choir recite when he uses a loud organ.

We had an anthem, I was pleased to notice—"Oh, give thanks," by Elvey. The choir consists of men and boys, with the addition of a number of female voices. The piece began in a rather promising manner, but unfortunately was not sustained; in fact, owing to the faulty tempo of the boys in some of the high notes, the anthem almost came to grief no less than three times. The organist struggled behind his screen to keep things together, but to little purpose, and he must have felt relieved when the end came. This choir appeared to be deficient in training, and lacked refinement as well. The concluding voluntary was "We worship God," from Handel's "Judas," but it was not very well rendered. This finished my musical experiences in this town.

The following week we travelled to another fashionable town on the coast.

On the Sunday I went to church in the morning, where there was a large four-manual organ, a portion being on each side of the chancel, packed in two chambers. The instrument materially suffered in consequence. It was, however, very well played. There is a large and efficient surpliced choir, and the service was well rendered.

In the evening we went to another Established church, and had a rich treat. There was a very large congregation indeed. The organ is magnificent, the joint production of two firms of the first rank. There are four manuals, and, I think, fifty-one or two sounding stops. The foundation tone is most ample, and the voicing extremely good. We had an anthem, "I was glad," by Horsley, exceedingly well sung by the large and well-trained surpliced choir. The soprano solo was sung by a lady, who merited special commendation for her fine rendering of it, every word being distinctly heard in the body of the church. The organ accompaniment was a treat of itself; some of the solo stops were very beautifully introduced, viz., the Clarionet, Flauto Traverso, and Gamba. The organ occupies a chamber on the north side of the chancel, and does not appear to suffer so much from its rather confined position as I anticipated. We had an evening hymn, taken at a reasonable speed, and sung most heartily by the large congregation. We were treated to a short organ recital at the conclusion of the service, and I noticed that many of the people stayed and listened to the playing of this really competent organist. This brought our holidays to an end, as we left early the following morning to return to our ordinary daily duties. My experiences were somewhat varied, but fortunately had a good ending.

ONWARD.

### An Evening with the "Congregational Church Hymnal."

ON Tuesday, February 5th, at Christ Church, Enfield, a very pleasant "Evening with the 'Congregational Church Hymnal'" was spent, thanks to the precentor, Mr. Fred. Geo. Fitch, and his talented choir, who very creditably rendered some excellent selections, and to the Rev. G. S. Barrett, B.A., the editor, who presided and gave some interesting particulars concerning the book. In spite of a wet and cold night, there was a fair audience.

Mr. Barrett, in the course of his remarks, said that in many churches there was frequently much objection to anything new; especially in the musical portion of the service. When hymns were first introduced into the service there was an outcry because the words were not Scripture. Later, when Dr. Watts's hymns—or "Dr. Watts's whims," as some called them—were first sung, many of the churches "split." Gradually, however, congregations came to value hymn-singing. In compiling the Hymnal he, as editor, felt that his object should be to enrich the service of the church, and make the worship more acceptable to the congregation. The last Congregational Hymn-book was, in his opinion, burdened with great lumber; and as for the Supplement published about fourteen years ago, it might well be labelled "Mangling done here." Several principles guided him in preparing the Hymnal. As it is intended for Congregational Church worship, he felt

it should be full of Evangelical truth. Many of the hymns would have been excluded had he consulted his own feelings; but knowing that by long usage they have become popular in the churches, out of respect to the feelings and sentiments of others he included them. Three hundred and twelve different authors are represented, so that the catholicity of the book cannot be doubted. Except under the most stringent necessity, no alteration of any hymn has been made. In some instances it was exceedingly difficult to find the original hymn, owing to frequent alterations. Occasionally, however, a change was absolutely necessary, but in every instance the verse and line in which the alteration was made are indicated at the foot of the hymn. A difficult part of the work was the marriage of the tune to the hymn. Wherever a new tune has been set to an old hymn a well-known alternative tune has always been given. No less than one hundred and two new tunes were written specially for the Hymnal, by some of the best musicians of the day. Most of the tunes are congregational, and free from ungrammatical harmonies.

The selections given by the choir included the following tunes: "Praise, my soul" (Goss), "Bracondale," "Albano," "Holy War," "Commonwealth," the chants were Nos. 11, Oakeley; 105, Westbrook; 147, Foster, and a Litany Anthem, No. 7, Tallis. Three pieces from the Anthem section were given, viz., "What are these?" (Stainer), "Abide with me" (Barnby), and "Magnificat" (Bunnett). The choir, consisting of men and boys, rendered the above with much expression. Their attention to light and shade and to the clear enunciation of the words, especially in the chants and anthems, was very commendable. The hymns, however, would have been better had they been taken slower. Mr. Bernard Fison, the organist of the church accompanied throughout.

The pastor of the church, the Rev. H. S. Toms, in proposing a vote of thanks to Mr. Barrett and Mr. Fitch, remarked that if he had had any doubts about the wisdom of introducing the Hymnal into their church they would certainly have been dispelled that evening.

The proceedings closed by the congregation and choir singing "Glory to Thee, my God, this night."

### Presbyterian Choir Festival.

THE annual service of praise in connection with the Association of North London Presbyterian Choirs took place on February 5th, and was this year held at Crouch Hill Church. The associated choirs on this occasion numbered nearly 300 voices, and the service was a very successful one, the items of the programme being taken exclusively from the hymnal "Church Praise." The opening voluntary was played by Mr. Walter S. White, organist of Willesden Presbyterian Church. After prayer by Dr. Edmonds, of Highbury, the 148th Psalm (metrical) was sung by the choir and congregation, to Croft's fine old tune; the choir then sang alone "Who is this, so weak and helpless," to the tune "Cross and Crown" (J. W. Elliott), and afterwards Goss's fine anthem, "Oh, taste and see." The other items in the programme were the hymn "Lord, to Thee alone we turn," to "Ramoth" (J. B. Calkin), a fine effect being made by the unison verses; the Venite, to a chant in G by R. Cooke; Sullivan's anthem "Oh, love the Lord;" the hymn "Hallelujah, hallelujah," to Sullivan's tune "Lux Eoi" (sung by choir and congregation), followed by the 136th prose psalm, to Oakley's fine chant in G, for choir only. The children's hymns were "When His salvation bringing," to Tours's tune, and Vincent Novello's "Sanctus." The hymn "Oh, the bitter shame and sorrow," to Vincent's

beautiful tune "St. Jude," was sung by the choir unaccompanied, and went so well as to make some wish there were more unaccompanied items in the programme. Mendelssohn's well-known "How lovely are the messengers" followed, and the service was brought to a conclusion with the hymn "Of Thy love," to Sullivan's tune "St. Lucian," sung by choir and congregation. The Rev. J. B. Meharry pronounced the benediction, after which Stainer's sevenfold Amen was sung. The singing of the choir on the whole was very good indeed, the attack, precision, and pronunciation of the words being excellent, and in every way reflecting great credit on the several choir-masters. The choir was at some disadvantage, the organ being at one end of the church, and the choir placed at the other; but notwithstanding this, a slight falling in pitch was noticeable only in one or two instances. Mr. John E. Borland, organist of Highbury Church, conducted throughout in excellent style, while Mr. Blennerhasset, of Islington Church, presided at the organ during the service, and Mr. Walter P. White played the voluntaries. Mr. Robert Wales, the President of the Association, during an interval gave a sketch of the history and objects of the Association, and the Rev. J. B. Meharry, Minister of Crouch Hill Church, gave a capital address, in which he thanked the choirs for their attendance, and expressed the great pleasure he had had in listening to such a splendid service of praise. He also caused great amusement by stating the difference in modern singing and musical matters generally to that of some years ago, especially referring to some choirs in the North of Ireland, where it used to be thought a most dreadful thing for choirs to "practise" the Psalms of David, using the words of the Psalms. Anything might be done with the tune, but the words of the Psalms must not be used. The method used to be for some member of the choir to suggest the words for the evening's practice, and the specimens given by Mr. Meharry, which he stated were sung to such well-known tunes as "Devizes" and "Martyrdom," intensely amused the audience, who thoroughly enjoyed from beginning to end his genial address. By the kindness of the managers and the ever-ready assistance of some ladies of the Crouch Hill Choir, tea was provided for the members of choirs who came from a distance. The congregation was not by any means so large as it ought to have been. When will our congregations show their appreciation of those who voluntarily give their time and talents to the improvement of the service of praise? The collection taken amounted to nearly £8. Among those present we noticed the Rev. Principal Dykes, Rev. Dr. Edmonds, Rev. R. F. Thornton, and other gentlemen, including the greater number of the organists and choir-masters connected with the Association. We heartily congratulate the committee upon their successful service of praise.

### Faulty Metre in Hymns.

ON the general subject of regarding certain hymns as properly united to certain tunes from which no divorce is ever to be thought of or allowed, I feel somewhat like putting in a demurrer to that view. A tune may be associated with a hymn by a mere happy accident—e.g., that it chanced to be the first tune written, or published, or to be had, for a hymn that commended itself specially by its merits and devotional feeling. In this way I think that many tunes obtained their currency, especially by their coming out in Hymns Ancient and Modern, and being thus readily accessible;

in fact, sown broadcast over the English Church. The tune for "Jerusalem the golden" strikes me as one of these, and "Sun of my soul," the tune for which never struck me as a good one, and certainly was never written for it. Keble's hymn is only its second husband, or twentieth for ought that I know. And Dr. Gauntlett's "Jesus lives" is another instance—a tune not rising to the spirit of the hymn, and with a poor defective "Alleluia." And yet, even more heretical still, I seldom sing "Abide with me" to Monk's tune without a feeling of the painful impropriety of the accent and the long note both together coming at the first syllable of each line. Sometimes it is good—e.g., "What—but Thy grace," "Who—like Thyself," "Change—and decay," etc.; but is far from good in many lines, "A—bide with me," "The—darkness," "In—life, in death," etc.

This, of course, is the fault, partly, of the hymn, its metrical effect which, in reading, the speaker can hide, so that it is not defective; but when put to music, this defect is brought out. And I certainly think a tune that threw the accent on the second syllable would be better. The accent, I know, would frequently be misplaced then; but the wrong accent would not be reinforced and doubled in intensity by a long drawl, giving people time to think how wrong it was. So, "in fine," I would encourage new tunes, and let them take their chance, and the fittest survive.

The practical submission of the tune question to the doctrine of the "survival of the fittest," is both philosophical and, at the same time, a recognition of the inevitable order of things, even in the tone world. We would not discourage the production of better tunes than we now command. Yet the unsettled relation existing between hymn and tune seems deplorable; especially if a true congregational music is ever to be realised. The defective rhythm and accent that mar so many of our hymns must, in the end, be corrected in the hymnal of the future. The perfect tune demands a perfect prosody. Happily, the grand sweep of Monk's tune for "Abide with me," and the stirring movement of Hursley to "Sun of my soul," on the lips of a great congregation, demonstrate the practical value of such tunes, even when allied to limping verses. Even Dr. Hodge's fine eucharistic tune (sung everywhere) encounters a similar crux in the very opening phrase, "Bread of the world," and yet that hymn and tune are not likely to fall asunder. There must, therefore, come such a repolishing of the necessary hymns as can only follow the joint labour of both musician and poet. This is one of the secret fascinations of the great Missal and Breviary Sequences and Hymns, the immaculate rhythm and prosody of the lines. Such hymns as "Dies Irae," "Vexilla Regis," and "Stabat Mater Dolorosa" not only permit, but actually create, a symmetric musical interpretation; and the canon must become practical that no verse, however devout and worshipful, is susceptible of lyric treatment unless it is moulded in immaculate rhythm. Yet that canon either invalidates a large part of our hymnal, or demands an exhaustive revision, verse by verse. The only expedient whereby these amorphous hymns can be made serviceable, is by the use of recitative, chant-like tunes, such as Troyte's chant for "Abide with me."

## Inquiry Column.

As previously intimated, we now devote space for the purpose of enabling our readers to procure information upon subjects that come within the scope of the Journal. Questions sent to us shall appear, and we shall be glad to receive replies, which shall appear the following month. We cannot undertake to answer the questions ourselves, the intention being that this column should be devoted to the interchange of opinion. Questions and replies should reach us not later than the 20th of the month.

### QUESTIONS.

#### (8) DESCRIPTIVE ANTHEM.

I am in want of a good descriptive anthem. Perhaps some of your readers can suggest one.—M. S.

#### (9) THE SIZE OF AN ORGAN.

We have a chapel to seat 800 persons. What sized organ would be suitable for the building?—A DEACON.

#### (10) ORGAN TUTOR.

Which is the best Organ Tutor for beginners?—TEACHER.

#### (11) ORGANIST OR CHOIRMASTER.

At a church where there is an organist and a choirmaster, which takes precedence?—R. S.

#### (12) PEDAL NOTES OF A TUNE.

Is it usual to play the pedal notes of a tune exactly as written, or an octave lower if possible?—STUDENT.

### ANSWERS.

#### (1) ANTHEMS AND PART-SONGS.

The following anthems would be suitable for "A. M. Z.": "The radiant morn" (Woodward), Novello and Co.; "Praise the Lord" (Elvey), Novello and Co.; "Send out Thy light" (Gounod), Metzler. "The Vikings" (Faning), Stanley Lucas and Co.; "The Carnovale" (Rossini), Novello and Co.; "Oh, hush thee, my baby" (Sullivan), Novello and Co., are good and popular pieces for a secular concert.—T.F.

If "A. M. Z." is a Londoner he should call at Novello's and Curwen's, and look at some of their publications; he will find plenty at either place to suit his choir.—A. B.

Anthems: "Oh, love the Lord" (Sullivan); "The Lord is my Shepherd" (Macfarren); "What are these" (Stainer); "Oh, praise the Lord" (Hopkins); "O Lord, how manifold" (Barnby); "By Babylon's wave" (Gounod); "Remember not, Lord" ("King David") (Macfarren). Part songs: "The Pilgrim" (Leslie); "Tell me not, in mournful numbers" (Pin-suti); "Gittanella" (Gounod); "The cuckoo sits in the poplar-tree" (Macfarren); "Rest thee on this mossy pillow" (ladies' trio), (Smart); "The Miller's Wooing" (Faning); "Goodnight Farewell" (solos for sopranos and contralto) (Garrett).—H.L.F.

#### (2) CHOIR TRAINING.

Novello and Co. publish a book by Troutbeck, and Boosey another by Dr. Spark.—CHORISTER.

The best book I know of is edited by the Rev. Mr. Troutbeck, and is published by Novello.—H. W. DUNKLEY.

#### (3) VOICE PRODUCTION.

Randegger's Singing Tutor, published in Novello's Primer Series, gives much useful instruction. I believe Behnke has also published a book on the subject.—F. C.

## (4) VOLUNTARIES.

I should suggest a number of "Concluding Voluntaries," by T. Mee Pattison, published by Novello.—F. L. A.

March in G (Smart); "Marche Romaine," (Rimbault); "Marche Triomphale" (Lemmens).—J. S.

Undoubtedly the finest collection of organ voluntaries are by Henry Smart, for depth of feeling and expression. Get Novello's Catalogue. Nos. 7, 8, 9, 10, 11, 12, 13, 18, and 19 are the easiest.—H. W. DUNKLEY.

## (5) AMERICAN ORGAN OR HARMONIUM.

With the harmonium the air is forced through the reeds, while in the American organ the tone is obtained by suction. Of course, too, there is a great difference in the voicing of the reeds: the American organ is voiced more like the pipe instrument, and quality is first considered, then quantity; in the harmonium quantity is first considered. Again, the organ has an escape valve, and no matter how hard one blows (or uses the pedals), the same tone is the result; while in the other instrument the harder one blows the more tone is heard.—J. M.

## (6) CHANT BOOK.

The Congregational Hymnal Chant Book is well spoken of, and so is Mr. Prout's Chant Book, published by Haddon and Co., Bouverie-street. Dr. Allon has, I understand, recently published a new book. "T. F." should carefully compare these books, and take that which in his judgment is the best.—MUSICAL.

I think your correspondent will find all he requires in the chant-book by the Rev. G. O. Bate and R. N. Ingle, and published by Elliot Stock, Paternoster-row, E.C. It is one of the simplest and cheapest books of the kind I have seen. I introduced it at Wesley Chapel, Manchester, six years ago, with most satisfactory results.—THE ORGANIST.

## (7) CHOIR MEMBERSHIP.

Much depends upon the constituency upon which "Applicant" has to draw for recruits for his choir. A member should be able to attend regularly, and should have a tuneful voice of fair compass, and be able to read a psalm-tune correctly.—CHOIRMASTER.

I think the best test for candidates for membership in a choir is to let them attend the choir practices, and have them listened to for a few weeks.—H. W. DUNKLEY.

## Mozart and the Organ.

MOZART composed music at five years of age. Some writer has given the following beautiful description of a scene only a little later in his boyhood:—

Mozart's first experience of a large organ was in the monastery of a little town on the banks of the Danube. He was then only six years old; and as the boy gazed with something of awe upon the great instrument, looming up in the shadows of the great, empty church, his face lit up with serene satisfaction, and every motion and attitude of the little figure expressed a wondering reverence.

"Father," said the boy, "explain to me those pedals at the organ's feet, and let me play."

Well pleased, the father complied. Then Wolfgang pushed aside the stool, and when father Mozart had filled the great bellows the elfin organist stood upon the pedals, and trod them as though he had never needed to have their management explained.

How the deep tones woke the sombre stillness of the old church! The organ seemed some great, uncouth creature, roaring for very joy at the caresses of the marvellous child.

The monks, eating their supper in the refectory, heard the tones, and dropped knife and fork in astonishment. The organist of the brotherhood was among them, but never had he played with such power and freedom. They listened; some grew pale, others crossed themselves, till the prior rose up, summoned all his courage, and hastened into the chapel. The others followed; but when they looked up into the organ-loft, lo! there was no form of any organist to be seen, though the deep tones still massed themselves in new harmonies, and made the stone arches thrill with their power.

"It is the devil himself!" cried the first one of the monks, drawing closer to one of his companions, and living a scared look over his shoulder into the darkness of the aisle.

"It is a miracle!" said another. But when the oldest of their number mounted the stairs to the organ-front he stood petrified with amazement.

There stood the tiny figure, treading from pedal to pedal, and at the same time clutching the keys above into his little hands, gathering handfuls of those wonderful chords as if they were violets, and flinging them out into the solemn gloom behind him. He heard nothing, saw nothing, beside; his eyes beamed like stars, and his whole face lighted with impassioned joy. Louder and fuller rose the harmonies, streaming forth in swelling billows, till at last they seemed to reach a sunny shore, on which they broke; and then a whispering ripple of faintest melody lingered a moment in the air, like the last murmur of a wind-harp and all was still.

## Proper Care of the Piano.

THE piano is a musical instrument and a work of art at the same time, and as both it requires care and good treatment, and if so regarded by its owner may indeed prove "a life-long friend." The piano is not unlike the human organism, as it is in many parts very delicately and finely made, it needs careful handling, and when out of order or in need of tuning only a competent regulator or tuner should be employed. Very many men call themselves tuners, etc., who are entirely ignorant of first principles, and do more damage in one hour than years of use. We would suggest that only tuners who are recognised by the dealer from whom the piano has been bought should be employed. Manufacturers and dealers can hardly feel justified in guaranteeing a piano unless the above suggestion is complied with.

Good care will keep a piano in good condition many years. The instrument should be closed when not in use, but at intervals should be opened, so that light and air may strike the ivory keys, and keep them from becoming yellow. There are often noises in a piano, which upon investigation prove to be pins or other articles that have fallen on or are next to the sound-board. Articles in a room are often in unison with a certain note in the piano, and cause a noise, apparently in the piano, but which in reality is not. A piano should always be covered. A piano should not be placed in a damp room nor left open in a draught of air; dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys and action to swell, whereby the mechanism will move sluggishly or often stick together. This occurs chiefly in the summer season, and the best pianos, made of the most thoroughly seasoned material, are necessarily affected by dampness, the absorption being rapid. Extreme heat is scarcely less injurious. The piano should not be placed near an open fire, heated stove, register, or radiator. A sudden change of twenty degrees in temperature will put the best piano slightly out of tune. A change of temperature, therefore, in a heated house should be gradual; the mercury should

never be allowed to rise above seventy-five degrees, nor to fall below forty in the room in which the piano is kept. Moths are very destructive to cloth and felt used in the piano, and may be kept out by placing a lump of camphor, wrapped in soft paper, in the inside corner care being taken to renew it from time to time. A piano should be tuned at regular periods, and not less than three times the first year. A strict adherence to this rule will keep the piano up to pitch, preserve its tone, and correct any wear and tear in the action.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**BARBICAN.**—Mr. William Westley, for many years precentor at the old Barbican Congregational Church, died on the 12th of January, at Higham-hill, Walthamstow, in the ninety-fourth year of his age. The remains were interred at Abney-park Cemetery, after a service in the Baptist Chapel at Higham-hill, where Rev. J. Boyle, a former minister at Barbican, delivered an address, in which he referred to the clearness and sweetness of voice, which the deceased had preserved to the time of his death. A memorial sermon was preached on the 20th, at Higham-street Chapel, where the deceased has worshipped for some years past.

**BARNBURY.**—With a view to improving the psalmody of the Offord-road Congregational Church, a lecture was given in the school-room on Monday evening, February 4th, by Mr. W. T. Deane, (licentiate, T.S.F. Coll.) on "Music in the Church and Home," with illustrations by a choir. The Rev. Arthur E. Abel (newly appointed minister) presided. At the close of the lecture it was decided to commence a class for instruction in sight singing under Mr. Deane, so that an efficient choir might be formed to lead the praise of the church. About forty of those present promised to join.

**ILFORD.**—The Ilford Vocal Union gave the second concert of their fourth season in the reading-room, on the 14th February last, the programme including Sir Arthur Sullivan's "Festival Te Deum," J. Barnby's "Rebekah," and Beethoven's "Prometheus" overture. The band practising in connection with the Vocal Union played the accompaniments, and also gave a very satisfactory performance of the overture. The soloists were Miss Kate Nicholls, Mr. W. H. Rocklington, and Mr. Stanley Smith, whose artistic singing left nothing to be desired. The chorus singing was remarkably good. Mr. A. Storr, A.Mus.T.C.L., conducted as usual.

**MORLEY HALL** (Cambridge Heath Congregational Church).—The North-east London Choral Society gave the first concert of the present season on January 23rd, the programme comprising Stainer's "Daughter of Jairus," Lloyd's "Hero and Leander," and a short miscellaneous selection. The soloists were Miss Eleanor Falkner, Mr. Albert James, and Mr. Musgrove Tufnail. Violoncello, Miss Lilian Watson (of the Ladies' Orchestra). Pianoforte, Mr. Fountain Meen. Harmonium, Mr. Louis B. Prout. Conductor, Mr. John E. West. The performance was much above the average, and the audience large and appreciative.

**PIMLICO.**—Prior to the monthly sermon to young men, on Sunday evening, at Eccleston-square Church, a selection of music from Mozart and Mendelssohn was given. The solos were taken by Miss Winifred Parker, of the Royal Albert Hall concerts. In the

course of his sermon, Dr. Hiles Hitchens read a letter written by the late Charles Dickens, in which he advised his sons to read the New Testament, and never neglect the wholesome practice of private prayer night and morning.

### PROVINCIAL.

**ABERDEEN.**—On Thursday, January 24th, the members of the Belmont Congregational Church Choir, along with a number of friends connected with the congregation, met in the hall below the church for a few hours' social intercourse with Mr. Hirst, the organist, who has just resigned his office after five years' service. Mr. John Leith occupied the chair. After tea, the chairman, in the name of the choir and friends in the congregation, presented Mr. Hirst with a valuable surgical case and beautifully mounted *escritoire*, as a mark of their esteem for him as organist and choirmaster. Mr. Leith referred in highly eulogistic terms to the abilities displayed by Mr. Hirst as a musician, and also spoke highly of the ungrudging services he had rendered to the Sabbath-schools and Band of Hope. Mr. Hirst, in acknowledging the handsome gifts, reciprocated the good feeling which had been so unexpectedly displayed, and assured them that he would long cherish, in pleasant memories, the five years he had spent in Aberdeen. The writing-case bore the following inscription: "Presented to Mr. Roland Hirst, with surgical case, by the choir and friends in Belmont Congregational Church, as a mark of esteem, on the occasion of his resignation of the office of organist, January, 1889."

**ACCINGTON.**—On Sunday afternoon, January 27th, in the Baptist Chapel, Barnes-street, a choral service was held in aid of the organ fund. The principals were Miss Sagar, R.A.M., of Church, soprano; Mr. R. Watson, R.A.M., Accrington, tenor; Mr. J. Carter, Accrington, bass. The chapel choir, who were ably conducted by Mr. John H. Kay, rendered in an appreciative manner choruses from Handel, Mozart, Mendelssohn, and Haydn. The programme opened with the "Kyrie," "Gloria," and "Quoniam" from Mozart's "Twelfth Mass," "The heavens are telling," "Achieved is the glorious work" ("Creation"). Mr. Watson's first and most effective effort was in the song "Sound an alarm," though it was easily discernible that he was not in his usual good form. Mr. Carter was heard with good effect in the air "Honour and Arms." Miss Sagar was in excellent voice, and sang with pleasing expression the air "With verdure clad." Mr. Watson gave the air "In native worth," and subsequently joined in the trio "On Thee each living soul," the other parts being taken by Miss Sagar and Mr. Carter. The rendering was very successful. Mr. Carter gave the recitative "And God saw everything that He had made," but he was heard with best effect in the aria "O God, have mercy," which was indeed an excellent interpretation. The service throughout was much appreciated, and the expenses being defrayed by a member of the choir, it was found that £14 could be placed to the organ fund. Mr. W. Hargreaves presided at the organ with much ability.

**ASHLEY-DE-LA-ZOUCH.**—Miss Edwards has been presented by the Friends of the Congregational Church with Vol. ii. of "The Classical Organist," in recognition of her gratuitous services as organist.

**BURSLEM.**—A "people's musical service" was held at Bethel Chapel, on Sunday, February 3rd. Solos, quartet, and anthem were ably rendered, and Rev. T. Stoneley gave an impressive address. A unique feature of the service was that Councillor Wilkinson brought a considerable number of his Gospel Temperance Society in procession to the chapel, as a compli-

ment to the minister and members for their earnest efforts on the side of Temperance in the recent County Council election.

**BURY.**—Rev. E. Evans, of Littleborough, has preached choir sermons in the United Methodist Free Church. In the afternoon Dr. Stainer's cantata "Daughter of Jairus" was given, and the collections amounted to £16.

**CARDIFF.**—Dr. Parry, professor of music at the South Wales University College, has just been installed as organist of Ebenezer (Welsh) Church.

**CHELMSFORD.**—Baddow-road Church is progressing under the pastorate of Rev. J. Burgess. At the annual meeting the question of a new organ was mooted.

**CHELMSFORD.**—The new oratorio "The Captives of Babylon," by Geo. Shinn, Mus. Bac., was performed by the borough of Chelmsford Choral and Instrumental Society, in the Corn Exchange, on Wednesday evening, January 30th, before a large and appreciative audience. The solos were taken by the Misses Leah Marchant, and Annie Wilson, and Messrs. Edward Smith and Robert Poole, from London. The chorus and band numbered upwards of 100. Part of the proceeds was handed over to the Chelmsford Infirmary.

**COLEFORD.**—On the 9th of January an organ recital was given in the Baptist Chapel, by Mr. C. Videon Harding, organist of St. Peter's, Carmarthen. Mr. Harding was supported by a chorus of about eighty, and by several talented soloists, including Miss Emily Taylor, Mr. B. H. Taylor, and Miss Nellie Price. More than usual interest was felt in this visit of Mr. Harding, owing to the Vicar of Coleford having recently written to the *Guardian* complaining of the organists and choristers of cathedrals and churches rendering occasional help to Nonconformists, and instancing the case of Mr. Harding having given an organ recital in this chapel the year before, and also the case of a chorister of Llandaff Cathedral having come to the same town to sing in connection with a bazaar at the Congregational chapel. The Vicar's letter attracted considerable attention, and was copied into Nonconformist and other papers, but the only effect it produced on the mind of the organist of St. Peter's, Carmarthen, was a reassertion of his freedom from priestly dictation.

**DEAL.**—On Wednesday, January 30th, a new two-manual organ of eighteen stops, erected by Mr. F. H. Browne, of Deal, was opened by Mr. E. Minshall, of the City Temple, from whose specification and under whose direction the organ was built. In the afternoon there was an organ recital, which was well attended. Two short addresses were given by Revs. E. Goodison, of Hythe, and W. H. Towle, of Sandwich, the dedication prayer being offered by Rev. R. Davey. In the evening there was a service of praise, when the chapel was crowded in every part. Mr. Minshall played several organ solos, and accompanied the vocal music. Mr. Mugford conducted the choir, which was strengthened for the occasion by friends from Folkestone and Sandwich. The choruses, the "Gloria" (Mozart's "Twelfth Mass"), "The heavens are telling," "Hallelujah," and a Te Deum by C. E. Stephens were excellently rendered. The soloists, Mr. H. A. Apps, Mrs. G. Van Abbott, Mr. G. E. Tunbridge, and Miss Apps, sang their respective songs with much taste, especially the last-named, who gave "Calvary" (Rodney) most charmingly. The Revs. R. T. Vennell, W. S. Snow, N. Dobson, A. J. Palmer took part in the proceedings. T. Viney Brown, Esq., J.P., C.C., of Dover, was a model chairman, and the pastor of the church, the Rev. Jos. L. Brooks, was indefatigable in his endeavours to make the day a memorable one. The proceeds amounted to about £50.

**EDZELL.**—It has been resolved to introduce instrumental music into the Free Church, and the pastor, Rev. W. G. Lawrence, has already collected upwards of £70 towards the fund for that purpose.

**EPPING.**—A service of song, "The Elstow Boy," compiled by the Rev. C. Wright (pastor), has been rendered by the chapel choir of Lindsey-street Congregational Church, the author giving the connective readings.

**GLOUCESTER.**—Another series of Sunday afternoon services of music has been commenced at the Southgate Congregational Church. The second took place on February 10th, and attracted a large congregation. Mr. Cullen, the minister, has the help of a good choir, and he is fortunate in also enjoying the active co-operation of so zealous and accomplished a musician as Mr. Franklin Higgs, the organist. Mr. Cullen said that he and those who acted with him were encouraged at seeing so large an attendance. He explained that they were all busily engaged in their various pursuits, and had not the necessary leisure for the study of high-class music; but he hoped the works they were able to present would prove a source of gratification to all present, as well as of refreshment during their everyday life. The soloists were Miss E. B. Higgs and Mrs. Ward Poole, and the programme included Sir John Stainer's anthem "O Day-spring;" the airs, "He shall feed His flock" and "Come unto Him," the ("Messiah"); Sir George Elvey's anthem, "They that wait upon the Lord;" Spohr's "As pants the hart;" the air "Lord, remember me in my trouble" (Handel); Sir J. Goss's anthem "Oh, taste and see;" a song by Cowen, "Light in darkness;" and a fine evening hymn, "The day is gently sinking to a close" to a setting by Henry Smart. The "people's hymn" was "Oh, worship the King," for which, as a matter of course, the tune was "Hanover." Mr. Franklin Higgs played a couple of solos on the organ, and Mr. J. W. Hopkins recited Longfellow's poem "The Legend Beautiful." The service lasted about an hour, and the selection certainly included music of the best class.

**GUILDFORD.**—On Thursday evening, February 7th, the Congregational Church Choir, assisted by friends, gave a very successful concert in the large lecture-hall. Part 1 consisted of Barnby's "Rebekah," with orchestral accompaniments. The solos were admirably given by Miss F. M. Preston (soprano), Mr. G. Micklewood (tenor), Mr. H. Botting, (bass), and the choruses were rendered in a manner which reflected the highest credit on the choir and orchestra under the conductorship of Mr. H. Coulson, the organist of the church. Part 2 was of a miscellaneous character, in which special mention should be made of songs given by Miss Preston, with a sweetness of expression and clearness of enunciation that won for her most enthusiastic applause; also songs by Mr. Micklewood, whose singing throughout was highly appreciated. Song by Mr. Coulson, which was redemanded, violin solo by Mr. Blake, and instrumental selections by the orchestra completed a programme of a most interesting character, and an appeal by the Rev. W. Houghton, pastor, on behalf of the choir funds, was generously responded to by a large and appreciative audience.

**HUDDERSFIELD.**—"Special services for the people" have been held in Brunswick-street Chapel, which have been largely attended. The choir sang selections from oratorios, and the organist played solos, which have been much appreciated.

**KING'S HEATH.**—Mr. F. H. Parker has been presented with a marble timepiece and a pair of bronze vases, in recognition of his services as voluntary organist at King's Heath and Mosely Baptist Chapel.

**LINCOLN.**—A new organ, the gift of Messrs. Barnes and Bonsor (deacons), has been placed in the Baptist Chapel at Mint-street. The cost of its erection was borne by Mrs. Wright. On Friday, February 8th, the organ was formally opened with a recital by Mr. C. W. Page, organist of Wesley Chapel.

**LLANDILO.**—An organ is to be erected in Tabernacle Church.

**LOCHGELLY.**—Mr. James Kinnell, on retiring from the precentorship of the Free Church after thirty-three years' service, has been presented with a handsome volume and a purse of sovereigns.

**MANCHESTER.**—On Tuesday evening, February 19th, a very successful Service of Praise, consisting of twenty-five old Methodist hymn tunes and anthems, was given in Wesley Chapel, Oldham-road, by a choir of fifty voices, under the direction of the organist, Mr. H. A. Ricketts, with connective readings by Rev. J. Murgatroyd, B.A., Chairman, J. Earnshaw, Esq. A large audience manifested their approval of the service by the hearty manner in which they responded to the invitation to join in singing several of the hymns.

**MARKET HARBOROUGH.**—A service of song, "The River Singers," was given on Sunday, the 27th of January, in Great Bowden Chapel. There was a large congregation.

**MILTON-NEST-SITTINGBOURNE.**—The Congregational Church, being about to undergo thorough renovation, in aid of the funds, the choir of about fifty, under the management of Miss Taylor, the organist, gave the cantata "Daniel" in the church on January 23rd. The chapel and school-room adjoining were so full that many failed to gain admittance. The audience expressed their pleasure by continual applause. Rev. W. C. Attwell (pastor) presided.

**NEWPORT, MON.**—On Thursday evening, Feb. 7th, at the Commercial-street Baptist School-room, the musical society in connection therewith gave a *soirée musicale*. The chairman, Mr. J. E. Smith, in the unavoidable absence of the president, alluded to the success which had so far attended the society, and expressed the hope that many who were then present would become members. The society was evidently going to be a great power in the church, and he thought thanks were due to the friends, and especially to Mr. Bumstead, the conductor, who had carried it through. It was open to all, young and old alike, and he hoped the next session would be even more successful than the one they were now terminating. The room was tastefully decorated by Mrs. G. Davies and the Misses Lewis, of Maidee Hall. The programme was a varied one, and gave general satisfaction. Mr. Bumstead conducted, and Miss M. E. Jones acted as accompanist. Mr. F. W. Davies sang with her accustomed good taste, and Mr. Edmunds received quite an enthusiastic encore after his singing Paul Rodney's ever-popular "Alone on the Raft." Mr. Horace Burge played a violin solo, and was favoured with an encore, probably on account of the light and catchy music he seems so to delight in. Miss E. Sergeant gave a most tasteful and pleasing rendering of the "Old Wherry." Mr. Bumstead gave a brilliant rendering of Hummel's "Grand Capriccio" in F. An lach concert grand was used. Mrs. C. Bumstead sang Pinsuti's "Charity" with great feeling, her rich voice telling well in the lower registers. Her thorough command over her voice, and her clear enunciation, together with her natural appreciation of the sentiment of whatever she sings, render her a most acceptable vocalist. The musical society gave several choruses, part songs, etc., and showed that they have made considerable progress during the time they have been established.

**NEW MILLS.**—On Sunday, February 17th, Sterndale Bennett's fine cantata, "The Woman of Samaria," was given in the Wesleyan Chapel by the choir and friends, to a large and critical congregation. Principals: Madame Farrer Hyde, Miss Bagshaw, Miss Alice Walker, and Mr. W. Howard. The fine dramatic air, "Art thou greater than our Father Jacob?" was magnificently sung by Madame Hyde, after which must be mentioned the beautiful quartette, "God is a Spirit," by the principals, assisted by Mr. Sandiford (tenor). The choir also gained for themselves great praise for the manner in which they performed the choruses. The introduction and accompaniments were played on the organ by J. W. Clayton, organist and musical director.

**NORWICH.**—Special sacred musical services were held in the Old Meeting-house (Rev. Robert Hobson, pastor), on Sunday, January 27th. Appropriate sermons were preached by the pastor, on "The Songs of Zion" and "A Duet of Praise." Collections were made for the organ fund.

**NOTTINGHAM.**—On February 7th, a concert was given in the Queen's Walk Congregational School-room in aid of the New Organ Fund, when the following artistes ably rendered their services: Miss Spencer Arden, R.A.M., Mrs. F. G. Richardson, Mr. T. B. Essex, and Mr. F. G. Richardson (pupil of Signor Garcia). A good programme had been arranged, and was much appreciated by a large audience. Miss Arden sang "Jerusalem" (H. Parker) with telling effect, as also "Won by a Rose" (Roedel) for which she received a well-deserved encore, and in response sang "Thady O'Flynn" in a humorous manner, which evidently delighted the audience. Mrs. Richardson sang "I dreamed a dream" (Cooke) and "Ora pro nobis" (Piccolomini), and on being recalled for the latter she sang "The Better Land" in a charming manner. Mr. Essex sang "O haste ye birds" (Gumbert), and received an encore for his rendition of "Alice, where art thou." Mr. F. G. Richardson possesses a powerful and splendid bass voice, and was able to prove to the utmost his ability in his rendition of "The Diver" (Löder), which was given in capital style, as also was "The Young Brigade" (Jude), and in response to the unmistakable appeal of the audience for the admirable way in which he sang the latter song he gave Barri's song, "The Shilling." Mr. Arthur Statham was well received in his two violin solos, and Mr. Walter Macfarlane showed remarkable power and skill in his two pianoforte solos; he also proved himself a most efficient accompanist throughout the concert. The financial result was highly satisfactory.

**NOTTINGHAM.**—The congregation at Queen's-walk Congregational Chapel are endeavouring to raise funds for a new organ.

**RIPON.**—A new organ, erected at a cost of £280, has been presented by Mr. J. Robinson, Swincliffe-house, to the Congregational Church, of which Rev. J. F. Bailey is pastor. At the opening service Rev. Dr. Bruce preached. At a sacred concert in the evening the Mayor of Ripon presided. Friends from various denominations assisted to form a choir, which was led by the pastor.

**SHIPDHAM.**—Rev. Charles Musk has commenced a monthly musical Sunday evening service. At the first, the soloists were Miss Hewson, who sang "Yet there is room"; Mrs. F. Watling, "Will you meet me at the fountain?" Mr. Rowe, "Jesus knows thy sorrow," from the "Christian Choir"; and the "Beautiful city," by Mr. John Massey. Mr. Albert Douse presided at the harmonium, and was accompanied by Mr. Rowe, piccolo; Master Bertie Douse, first violin; Mr. A.

Brown, second violin; Mr. James Douse, violoncello. The pastor gave a Scriptural address.

SMETHWICK.—Special services were held at the Congregational Chapel, on Sunday, February 17th, conducted by the Rev. T. T. Sherlock (pastor), in connection with the opening of the new organ and the redecoration of the edifice. The organ has been built at a cost of £350, and about £150 has been spent on the work of decoration.

SWANSEA.—A new organ, with twenty stops, has been opened at the Unitarian Chapel.

WEST HADDON.—Mr. W. West, organist of the Baptist Church, has been presented with a purse of money in recognition of his services.

YEOVIL.—The organ of the Congregational Church, after considerable improvements, by Messrs. Norman Brothers and Leard, has been reopened with a sacred concert. Mr. T. J. Dudeney, organist of St. John's, Taunton, officiated at the instrument, and Mr. F. Dawkes, of Wells Cathedral, was the solo vocalist. The choir, conducted by Mr. F. Clements, consisted of sixty voices.

### Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

#### UNISON SINGING.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I quite agree with your correspondent "M. A. S." in advocating a reasonable amount of unison singing. My experience is that a verse sung now and again in unison by the choir pulls the congregation along wonderfully, especially in a tune that is not well known to them.

I likewise find that an occasional unison verse by the ladies only or by the men only is very effective; the contrast is very striking, exceedingly so when a verse is sung very softly by the ladies only.

I should strongly advise my brother organists who have always kept strictly to part singing to try a little unison.—Yours truly, A. G.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have found unison singing in chanting very helpful. It has been my custom to have every alternate verse (when the compass of the chant admits of it) sung in unison to varied harmonies by way of accompaniment. This has undoubtedly been the means of keeping our chanting steady and imparting a good deal of vigour into it.—Yours truly,

ANCIENT ORGANIST.

#### PAID CONCERTS AND PARISH RATES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—This is a very important subject. To render our chapels liable for rates and taxes would be a serious business. I believe I am correct in saying that so long as the proceeds of any concert are for the funds of the church, or for any of its institutions, there is no risk in selling tickets on the premises or taking money at the doors. If the entertainment is in aid of some outside object, to avoid any liability the tickets must not be sold on the premises, nor must any money be taken. These conditions should be strictly observed, otherwise an action might be the result. To be quite on the safe side it would be well in all cases to sell the tickets outside the building.—Yours truly, LEX.

#### THE NONCONFORMIST CHOIR UNION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have read your valuable Journal month by month, but do not find an answer to the following queries: What qualifications are necessary in order to join the Union? and what constitutes membership? May only those choirs join which are represented on the committee of management? Must choirs join as a body? or may individuals join provided they are bona-fide members of a Nonconformist choir?

On reference to page 71 of last year's Journal, it appears that choirs of twenty or more members may be represented on the committee by two nominees, one of whom must be the organist or choirmaster; thus, choirs of twenty members have two representatives on the committee, but choirs of nineteen none. Naturally choirs of less than twenty members think themselves excluded altogether. There are, no doubt, scores of very efficient choirs whose membership ranges from ten to twenty.—Yours, etc., S.

18th Feb., 1889.

[Our correspondent should put himself in communication with the Hon. Sec., Mr. T. R. Croger, 114, Woodstreet, E.C., who would fully explain details to him. In the meantime we may say that any Nonconformist choir can join the Union by simply expressing the wish to do so. There are no fees. Every choir, we believe, is entitled to two representatives on the committee. Choirs, and not individuals, are received as members, though a fair contingent from any choir would be welcomed. Small choirs are not excluded; in fact, they would probably get greater benefit from the Union than large choirs. The doors are open to all Nonconformist choirs, and such are earnestly invited to join.—ED. N. M. J.]

### Reviews.

*Offertory Sentences.* By Arthur Berridge. (W. J. Pettitt, 20, Archibald-road, N. Price 6d.) The music is simple but melodious, and especially suitable for small choirs.

*The Congregational Psalmist, Chants, Sanctuses, etc.* Edited by Henry Allon, D.D. (Hodder and Stoughton.) This is the second section of the "Congregational Psalmist," the first—the Hymnal—having been published almost three years ago. It was high time that Dr. Allon's old chant-book was revised and enlarged; for though it has been very largely used, something more modern and of a different character is now wanted in place of it. This is now supplied. The book contains eight selections of "Opening Scripture Sentences," to be read by the minister, with a musical response by the people. Then follow thirty opening sentences and sanctuses, to be sung by the congregation. These include, "I will arise," "O Lord my God," and other short pieces of a similar character, by Smart, Calkin, Goss. "Collects for Occasional Use" come next, and then three chant arrangements of the Te Deum, including the most popular one from the old book. The Lord's Prayer (set to Gregorian tones), Gloria in Excelsis (three settings), the Commandments with the usual responses, Suffrages, the Confession, immediately precede the chants, which run from No. 79 to 180. There is, therefore, great variety in the book. The pointing has been very carefully done. We, however, prefer the accented word printed in different type, rather than the small accent over it, as we believe congregations would more readily observe an alteration in type. The music has been judiciously selected. Most of the well-known old chants are found in the book, and to these are

added some exceedingly good ones by Stainer, Monk, Smart, Turle, Erskine Allon, Cobb, Elvey, Hopkins. In all respects the book is a great improvement upon Dr. Allon's previous chant-book.

*The Building of the Temple: a Sacred Cantata* by Geo. F. Root. (Sunday School Union, 56, Old Bailey.) This cantata, consisting of thirty-two items, interspersed with Scripture readings, is written specially for Sunday-schools. The music, therefore, is exceedingly simple but melodious. For schools attempting a cantata for the first time this is specially suitable, but we hope that most of our school choirs are able to undertake something more solid than this.

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On the 5th ultimo Mackenzie's new work "Dream of Jubal" was performed for the first time by the Liverpool Philharmonic Society.

MR. SIMS REEVES will commence a farewell tour in the provinces in October.

DR. MACKENZIE will conduct the first of the Philharmonic Concerts, owing to Mr. Cowen's absence.

MADAME SCHUMANN is expected in England in March.

DR. JOACHIM is to be the guest of the Cambridge Musical Society on March 14th.

SIGNOR MANCINELLI's cantata "Isaias" was performed for the first time in London on the 20th ult., at the Albert Hall.

THE Stock Exchange Orchestral Society gave a concert in St. James's Hall on the 20th ult.

### Accidentals.

A CLERGYMAN was remarking in his sermon that though man may alter by becoming more civilised, animals are the same now as they were at creation. "For instance," said he, "the ass is the same now as ever; you never saw a bigger ass than you now see." Some of the congregation were wicked enough to remark that it was perfectly true.

A YOUNG minister was preaching at a strange chapel. It was very evident to the congregation that a certain young lady, whose Christian name was Grace, was using every means possible to catch the young man, and apparently he was smitten. The people had the greatest difficulty in keeping grave faces when the victim gave out for the final hymn—

"Grace, 'tis a charming sound."

MUSIC AND NONSENSE.—Very many good people cannot sing—at least, not very well. If you go into one chapel you may hear the line from Dr. Watts rendered thus—

And see Sal—see Sal—see salva'tion nigh;  
or, possibly, in another—

Where my Sal—my Sal—my salvation stands.

And thus—

Stir up this stu—  
Stir up this stupid heart to pray.

What is funnier still—

And more eggs—more eggs—more exalts our joy.  
With Thy Benny—  
With Thy Benediction seal.

Fancy a grave congregation declaring—

Before His throne we bow—wow—wow—ow—ow.

Or a lot of young ladies piping—

Oh for a man—  
Oh for a mansion in the skies.

Or this—

Oh send down Sal—  
Oh send down Sal—  
Oh send down salvation from on high.

Yet these are less comical than—

And we'll catch the flee—  
And we'll catch the flee—ee—eting hour.

FROM ALL FALSE DOCTORING.—The extent to which the ordinary services of the Church are understood by the poor is not easy to determine without special inquiry, and yet sometimes the clergy come upon alarming proofs that things are not quite so clear as they suppose them to be. It is not so long ago since a Yorkshire incumbent, dwelling in a valley where the people are supposed to be particularly long-headed, told me of a mournful experience which befell him when visiting a sick parishioner. The Yorkshireman was ill, very ill, but doggedly opposed to spending a penny upon the doctor. He had found, he thought, a more excellent way, and was accordingly conducting, with very alarming result, some experiments upon his constitution. Excessive devotion to a cheap, but far from innocuous quack medicine, was fast bringing him to a state in which medical aid and the infallible pill would be alike superfluous. "My dear Mrs. —," said the Vicar to his obstinate parishioner's wife, "your husband is really killing himself with those pills. It's a case of suicide—a downright sin." "Yes, sir," replied the tearful partner, "I know it, and many's the time I've prayed against it in the Church service." "In the Church service?" said the Vicar, a little doubtfully; "you mean when we pray for the sick?" "Oh no, sir," was the reply; "I mean where we always say in the Litany—isn't it?—'From all false doctoring, good Lord deliver us.'"—*Cornhill Magazine.*



## NEW ANTHEM FOR EASTER. "BEHOLD, I SHOW YOU A MYSTERY."

COMPOSED BY

GEORGE RAYLEIGH VICARS, M.A.

"The composer of this anthem is evidently a musician who thinks for himself. There are some curious and clever effects, notably one where a figure announced first in E is repeated in F, F sharp, and G."—*Musical Times*.

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THE BOOK OF PSALMS (BIBLE VERSION),  
With Canticles and Anthems.

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(Offered in quantity at reduced price per dozen.)

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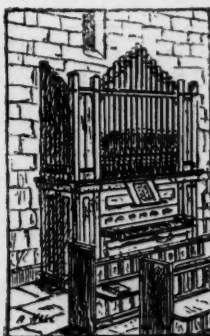
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## HYMN-ANTHEM.

NEW MUSIC TO

"Father, I know that all my life," etc.  
By F. C. HATHAWAY.

WEEKES AND CO., HANOVER STREET, W.

## THE CAPTIVES OF BABYLON. AN ORATORIO,

COMPOSED BY

GEO. SHINN, Mus.Bac., Cantab.

The Work is suitable for Concert-room or Church.

Price 2s.; cloth, 3s. 6d.; Sol-fa. 1s.

During the few months the work has been published it has been taken up at the following places:—St. Margaret's, Westminster (Canon Farrar's); Christ Church, Lambeth (Rev. Newman Hall's); St. Luke's, Bermondsey; East Dulwich, Peckham, Camberwell (two performances), Islington, Walworth (three performances), Brixton, Streatham (two performances), Southwark, Liverpool, Brighton, Edinburgh, Glasgow, Bristol, Sheffield, Chelmsford, Chesterfield, Portsmouth, Hastings, Luton, Whitby, Bilston, Gainsborough, Worksop, Bromley, Hinckley, Coleford, Bradley, Maldon, Halton.

"Mr. Shinn is well known as the writer of many popular pieces for choral societies, but this is certainly the best thing he has produced."—*Nonconformist Musical Journal*.

"In our judgment no better work of the kind has yet been published. It is brimful of pretty melodies, and the harmonic effects show the skill of a painstaking and talented musician."—*Free Methodist*.

"Mr. Shinn is well known as the author of several cantatas and other compositions, all of which are written in a style at once musicianly and popular. 'The Captives of Babylon' may be highly commended as an interesting and valuable addition to our shorter oratorios and cantatas. The work contains several solos of much beauty; also duets, quartets, and choruses in great variety."—*Sunday School Chronicle*.

"The music is appropriate, interesting, melodious, and but of moderate difficulty; the work is one of Mr. Shinn's best efforts, and we all know that Mr. Shinn has written some charming music. We heartily recommend this oratorio to choral societies."—*Essex County Chronicle*.

"Will be found a welcome addition to the repertoires of choral societies and church choirs."—*The Musical World*.

"The libretto is well chosen, and forms a good base whereon to compose a first-rate work. With regard to the music, we feel we can hardly do it justice. Mr. Shinn's composition is a veritable picture, following the details of his subject minutely. Where all is so good it is difficult to mention any special numbers."—*United Service Gazette*.

"It is cleverly written and in an attractive style. The music is of a varied and pleasing character, so that it is likely to become very popular."—*The Evening Mail*.

"Mr. Shinn is well known, and deservedly so, for his musical talent. Continuity of design, and freshness of conception are apparent throughout the work. It contains many effective solos and choruses, and the music is not difficult. There can be no doubt that the oratorio will become very popular."—*South London Press*.

HART & CO., 22, Paternoster Row, E.C.; or THE  
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"ELIJAH" was performed by the Royal Choral Society on the 2nd ultimo.

On the 5th ultimo Mackenzie's new work "Dream of Jubal" was performed for the first time by the Liverpool Philharmonic Society.

MR. SIMS REEVES will commence a farewell tour in the provinces in October.

DR. MACKENZIE will conduct the first of the Philharmonic Concerts, owing to Mr. Cowen's absence.

MADAME SCHUMANN is expected in England in March.

DR. JOACHIM is to be the guest of the Cambridge Musical Society on March 14th.

SIGNOR MANCINELLI's cantata "Isaiah" was performed for the first time in London on the 20th ult., at the Albert Hall.

THE Stock Exchange Orchestral Society gave a concert in St. James's Hall on the 20th ult.

### Accidentals.

A CLERGYMAN was remarking in his sermon that though man may alter by becoming more civilised, animals are the same now as they were at creation. "For instance," said he, "the ass is the same now as ever; you never saw a bigger ass than you now see." Some of the congregation were wicked enough to remark that it was perfectly true.

A YOUNG minister was preaching at a strange chapel. It was very evident to the congregation that a certain young lady, whose Christian name was Grace, was using every means possible to catch the young man, and apparently he was smitten. The people had the greatest difficulty in keeping grave faces when the victim gave out for the final hymn—

"Grace, 'tis a charming sound."

MUSIC AND NONSENSE.—Very many good people cannot sing—at least, not very well. If you go into one chapel you may hear the line from Dr. Watts rendered thus—

And see Sal—see Sal—see salva'tion nigh;  
or, possibly, in another—

Where my Sal—my Sal—my salvation stands.

And thus—  
Stir up this stu—  
Stir up this stupid heart to pray.

What is funnier still—  
And more eggs—more eggs—more exalts our joy.  
With Thy Benny  
With Thy Benediction seal.

Fancy a grave congregation declaring—  
Before His throne we bow—wow—wow—ow—ow.  
Or a lot of young ladies piping—  
Oh for a man—  
Oh for a mansion in the skies.

Or this—  
Oh send down Sal—  
Oh send down Sal—  
Oh send down salvation from on high.

Yet these are less comical than—  
And we'll catch the flee—  
And we'll catch the flee—ee—eting hour.

FROM ALL FALSE DOCTORING.—The extent to which the ordinary services of the Church are understood by the poor is not easy to determine without special inquiry, and yet sometimes the clergy come upon alarming proofs that things are not quite so clear as they suppose them to be. It is not so long ago since a Yorkshire incumbent, dwelling in a valley where the people are supposed to be particularly long-headed, told me of a mournful experience which befell him when visiting a sick parishioner. The Yorkshireman was ill, very ill, but doggedly opposed to spending a penny upon the doctor. He had found, he thought, a more excellent way, and was accordingly conducting, with very alarming result, some experiments upon his constitution. Excessive devotion to a cheap, but far from innocuous quack medicine, was fast bringing him to a state in which medical aid and the infallible pill would be alike superfluous. "My dear Mrs. —," said the Vicar to his obstinate parishioner's wife, "your husband is really killing himself with those pills. It's a case of suicide—a downright sin." "Yes, sir," replied the tearful partner, "I know it, and many's the time I've prayed against it in the Church service." "In the Church service?" said the Vicar, a little doubtfully; "you mean when we pray for the sick?" "Oh no, sir," was the reply; "I mean where we always say in the Litany—isn't it?—'From all false doctoring, good Lord deliver us.'"—*Cornhill Magazine*.



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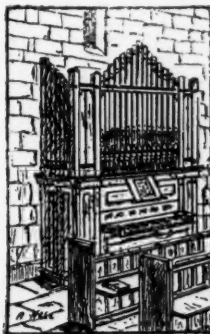
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